





# HARRY ROWE SHELLEY




Original Compositions and Arrangements  
FOR THE



## ORGAN



Nº 1. Spring Song and Scherzo.....	50 Cts.
.. 2. March from Leonora Symphony. (J.Raff.).....	50 . .
.. 3. Grand March from Aïda. (G.Verdi.).....	60 . .
.. 4. A Twilight Picture.....	40 . .
.. 5. A Russian Romance. (H.Hoffmann.).....	35 . .
.. 6. Reverie.... (Fr.Lachner).....	60 . .
.. 7. Serenade.....	60 . .
.. 8. Largo. (by Händel.).....	35 . .
.. 9. Three Romances.....	50 . .
.. 10. Evening Prayer. (Romance.).....	50 . .



NEW YORK: G. SCHIRMER  
BOSTON: BOSTON MUSIC CO.



# I. SPRING SONG.

H. R. Shelley.

*Allegretto grazioso.*

Gr. Org. Flutes 8' and 4'.

Ch. or Gr.

Ped. soft 8' and 16.

The first system of the musical score is written for three staves. The top staff is for the Grand Organ (Flutes 8' and 4'), the middle staff is for the Choir or Grand Organ, and the bottom staff is for the Pedal. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a treble clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The music is in 2/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The music is in 2/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The music is in 2/4 time.

The second system of the musical score continues the piece. It features the same three staves as the first system. The music is in 2/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The music is in 2/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The music is in 2/4 time.

1. 2.

Gr.

2nd time

Sw. with 8' Reed.

The third system of the musical score includes first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. The music is in 2/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The music is in 2/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The music is in 2/4 time.

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q 786.8  
Sh 4sp

15 MAR 1944

First system of musical notation, measures 1-4. The system consists of three staves. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a bass line with eighth notes. Above the top staff, there are markings "R.H." and "Sw." with arrows pointing to specific notes.

Second system of musical notation, measures 5-8. The system consists of three staves. The top staff has a treble clef and contains a melodic line with eighth notes. The middle staff has a treble clef and contains a melodic line with eighth notes. The bottom staff has a bass clef and contains a bass line with eighth notes. A dynamic marking *p* is present at the beginning of the system.

Third system of musical notation, measures 9-12. The system consists of three staves. The top staff has a treble clef and contains a melodic line with eighth notes. The middle staff has a treble clef and contains a melodic line with eighth notes. The bottom staff has a bass clef and contains a bass line with eighth notes. A first ending bracket labeled "1" is shown above the top staff in measure 12. The instruction "Gr. both hands." is written below the bottom staff in measure 12.

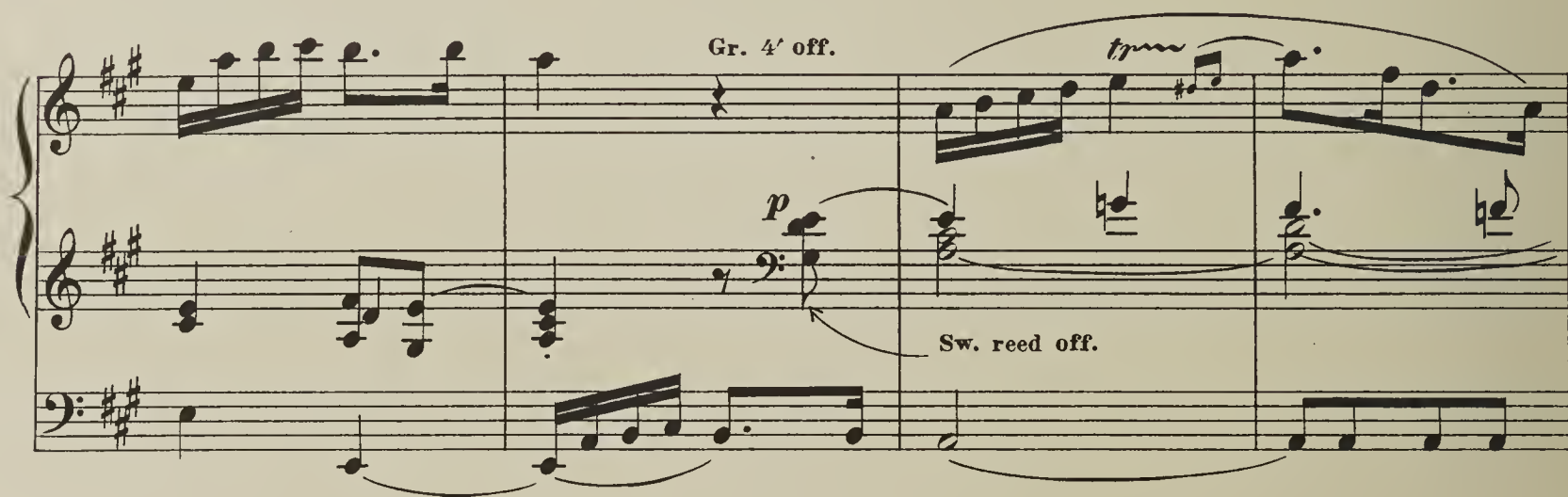
Fourth system of musical notation, measures 13-16. The system consists of three staves. The top staff has a treble clef and contains a melodic line with eighth notes. The middle staff has a treble clef and contains a melodic line with eighth notes. The bottom staff has a bass clef and contains a bass line with eighth notes. The system includes several performance markings: *rall.* (rallentando) at the start, *2.* (second ending) above the top staff in measure 14, *R.H. Sw.* (Right Hand Switch) above the top staff in measure 14, *rit.* (ritardando) above the middle staff in measure 14, *p* (piano) above the middle staff in measure 14, *a tempo.* (return to tempo) above the top staff in measure 15, *Gr. 8' and 4'.* (Grand 8' and 4') above the middle staff in measure 15, and *Ch. or Gt.* (Chorus or Grand) above the bottom staff in measure 15.

m 3400





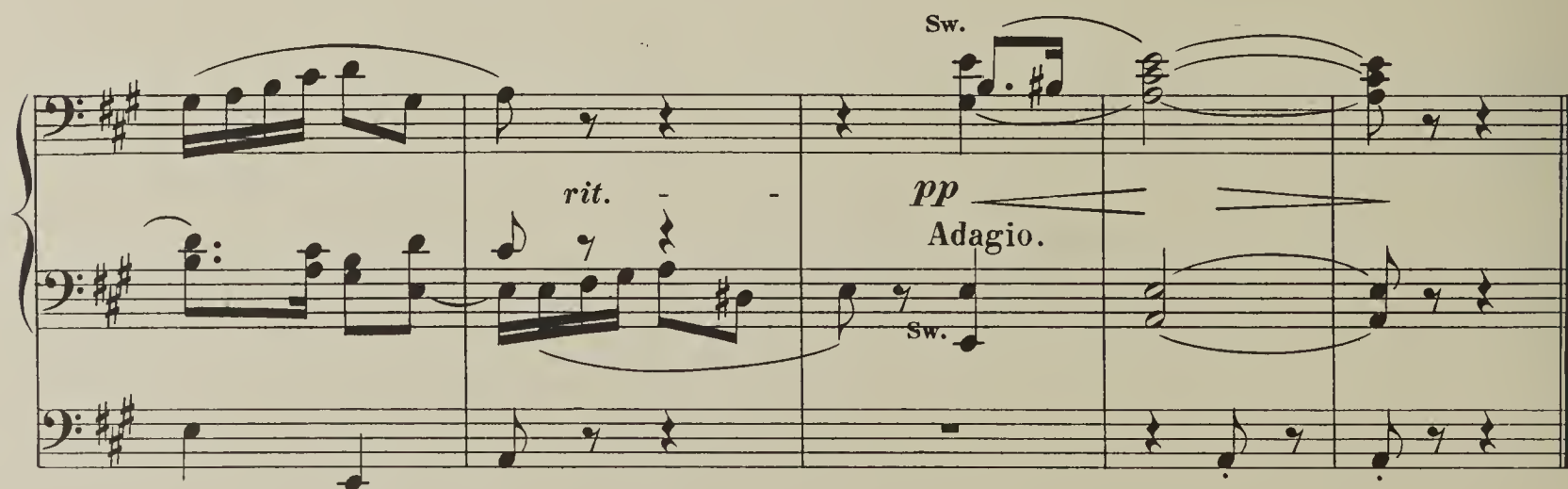
First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music includes various note values, rests, and a trill (tr) in the treble staff.



Second system of musical notation. It includes the instruction "Gr. 4' off." above the treble staff and "p" (piano) below the bass staff. A trill (tr) is marked in the treble staff. The instruction "Sw. reed off." is written below the bass staff.



Third system of musical notation, continuing the piece with various note values and rests across the grand staff.



Fourth system of musical notation. It includes the instruction "rit." (ritardando) above the bass staff and "pp" (pianissimo) above the treble staff. The tempo marking "Adagio." is written below the bass staff. The instruction "Sw." (switch) is written above the treble staff.

# II. SCHERZO.

5

H. R. Shelley.

$\text{♩} = 72.$

*ff*

Full. Gr.

1.

2.

*sempre legato.*

Sw. *p*

The musical score is written for piano and features a variety of musical notations including treble and bass clefs, key signatures, time signatures, and dynamic markings. The piece is divided into two main sections, each with a first and second ending. The notation includes many beamed notes, slurs, and repeat signs, indicating a complex and rhythmic composition.

cre - scen - do. *f*

This system features a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with slurs and ties, while the bass staff provides harmonic support. The lyrics "cre - scen - do." are written below the treble staff, and a forte (*f*) dynamic marking is present.

Sw. Ch. coup. to Sw.

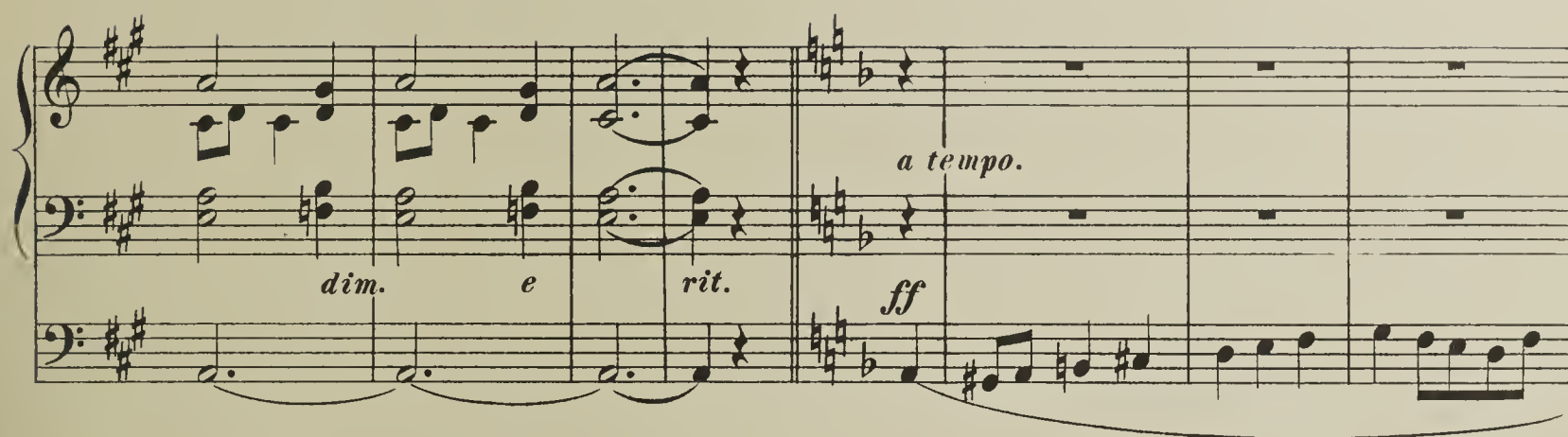
This system continues the piano accompaniment. It includes a tempo change marking "Sw." (Swell) and a performance instruction "Ch. coup. to Sw." (Change to Swell). The musical notation includes various note values and rests.

accele - rando e cresc.

This system shows a piano accompaniment with a treble and bass staff. The lyrics "accele - rando e cresc." are written below the treble staff. The music includes a variety of note values and rests, with a crescendo marking.

This system continues the piano accompaniment with a treble and bass staff. It features various note values, rests, and slurs, maintaining the musical flow from the previous systems.





First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps. The music features a melodic line in the treble and a harmonic accompaniment in the bass. The tempo is marked *a tempo.* and the dynamics include *dim.*, *e*, *rit.*, and *ff*.



Second system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef with a key signature of one flat. The music features a melodic line in the treble and a harmonic accompaniment in the bass. The tempo is marked *a tempo.* and the dynamics include *dim.*, *e*, *rit.*, and *ff*.



Third system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef with a key signature of one flat. The music features a melodic line in the treble and a harmonic accompaniment in the bass. The tempo is marked *a tempo.* and the dynamics include *dim.*, *e*, *rit.*, and *ff*.



Fourth system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef with a key signature of one flat. The music features a melodic line in the treble and a harmonic accompaniment in the bass. The tempo is marked *a tempo.* and the dynamics include *dim.*, *e*, *rit.*, and *ff*.



# NEW SONGS AND DUETS

SELECTED FROM THE CATALOGUE OF G. SCHIRMER, NEW YORK

<b>STANLEY R. AVERY</b>		<b>PERCY ELLIOTT</b>		<b>RUGGIERO LEONCAVALLO</b>		<b>Der schmetterling. (The butterfly.)</b>	
Three songs for a high voice:		Rose time morning. Medium voice, D to E .75		Arioso from "Pagliacci": Vestì la giubba. (Put on your smock.) Tenor, D to A (orig.) or C to G .60		E to E .50	
1. There's a sunny path. D to A .40		<b>RUDOLPH GANZ</b>		Ballatella from "Pagliacci": Qual fiamma avea nel guardo. (His eyes with fire were flaming.) Soprano, C# to A# .75		Three love songs for high voice:	
2. The shepherdess. B# to A# .60		To Mary. Words by Elizabeth K. Reynolds. High voice, E# to G .60		The song of Musette, "Mimi Pinson, la biondinetta," from "La bohème." Medium voice, B to G# .75		Her love song. D# to A .60	
3. Love, my Mary. C# to A .60		<b>W. W. GILCHRIST</b>		<b>ALBERT A. MACK</b>		I breathe thy name. E# to A# .50	
When Hazel comes. High voice, D to G .50		The Prince of Galilee. Words by A. E. Stilwell. High voice, E# to G. Low voice, C to E .75		The song of the Shulamite. Soprano, C to B# 1.00		The lamp of love. E# to B# .50	
<b>GASTON BORCH</b>		<b>E. M. GRANT</b>		<b>CHARLES FONTEYN MANNEY</b>		To a moon-flower. High voice, D to G .50	
A blossom. Medium voice, D# to F# .50		Three songs. Words after Heinrich Heine:		And let me the canakin clink. Bar. or bass, B# to E .40		To Somnus. Medium voice, C to F .50	
Frau nachtigall (The nightingale). Medium voice, C to G .50		O rest thy cheek against my own. High voice, D to G .50		At evenfall. Medium or low voice, E to E .40		<b>ERNEST SCHELLING</b>	
I am near thee. High voice, E# to B# .50		The May morning. High voice, F# to G .40		<b>H. ALEXANDER MATTHEWS</b>		Myrtle. Medium voice, B to D# .60	
In your dear eyes. High voice, B# to A# .60		The pine-tree. Medium voice, C# to F .40		Despair. High voice, D to G .40		Three poems by Thomas Nelson Page:	
A kiss in the rain. Medium voice, D to F .60		<b>HENRY HADLEY</b>		In the lane. Words by Christina G. Rossetti. Medium voice, D to G .50		Faded spray of mignonette. Medium voice, E# to E# .60	
My love and I. High voice, B to B# .60		A dream of Zion. Sacred song. High voice, B to A .75		The perfect year. A song cycle for high voice net, 1.25		Love-song. High voice, G# to A .60	
<b>GENA BRANSCOMBE</b>		Five love songs. Words by Frederick Manley:		1. Introduction		The harbour-light. Medium voice, B# to F# .75	
Hail, bounteous May. Words by Milton. High voice, C to A .60		No 1. The rose awaits the dew-drop. Medium voice, C to E .60		2. Spring		<b>KURT SCHINDLER</b>	
Love in a life. Song cycle for a medium voice. Words by Elizabeth Barrett Browning net, 1.25		No 2. The rain is falling. High voice, C to A .60		3. Summer		Drei lieder:	
1. I thought once how Theocritus had sung.		No 3. Peace. Medium voice, B to E .50		4. Autumn (with violin obbligato)		Vöglein schwermut. (The bird of sorrow.) Words by Chr. Morgenstern. Medium or low voice, F# to E# .60	
2. But only three in all God's universe.		No 4. My love. High or medium voice, C to F .60		5. Winter		Das alte bergmannslied. (The old miner's - song.) Words by Chr. Morgenstern. High voice, E to A .50	
3. How do I love thee?		No 5. O hermit, O veery. High voice, D to A# .60		Three songs from "The rose jar," by Thomas S. Jones, Jr. High voice:		Erfülltes schweigen. (Silence fulfilled.) Words by Otto Erich Hartleben. Medium voice, D to F .60	
4. The widest land.		<b>NOBLE A. HARDEE</b>		A yesterday. D to G .50		Fünf lieder aus "Alte weisen" von Gottfried Keller (Old Swiss lays):	
5. The face of all the world has changed.		Roses of spring are banished. Medium voice, D# to E# .40		You and I. D to G .50		Eine legende. (A legend.) High voice, E to A .75	
6. My own beloved.		<b>F. FLAXINGTON HARKER</b>		Saida. C# to G .50		Blauäuglein. (The blue-eyed maid.) G to A# .60	
Marching along. Words by Robert Browning. Medium voice, B to D .50		It was a lover and his lass. High voice, D to G. Low voice, B to E .60		<b>W. H. NEIDLINGER</b>		Das stolze mädchen. (The haughty maiden.) D to G .60	
The song of a wanderer. Low voice, G to D .75		<b>FRANK SEYMOUR HASTINGS</b>		A-bloom. Words by Franz Christian. High voice, F# to A .60		Die eigensinnige. (The wilful maid.) G to G .60	
The tender sweetness. Medium voice, C to C .50		Had I but you. High voice, C to A. Low voice, A# to E .60		Calm land beyond the sea. Words anonymous. High voice, F# to F. Low voice, D# to D .60		Das verschlossene gärtlein. (The enclosed garden.) High voice, D to G. Medium voice, B# to E# .50	
To Mirza. Words by Sara E. Branscombe. High voice, E to A# .60		<b>THEO. HEMBERGER</b>		<b>GERTRUDE NORMAND-SMITH</b>		From a city window. Words by Charles Hanson Towne. Medium voice, F to F .50	
Two songs of the air, for a high voice. Words from Indian love lyrics by Laurence Hope:		Ave Maria. (O Lord most holy.) With organ acc. Medium voice, C to F .60		Four songs for a medium voice:		<b>FRANK L. SEALY</b>	
Just in the hush before the dawn. F to F .50		<b>HANS HERMANN</b>		1. Aus der ferne in der nacht. (From afar in the night.) D to E .40		Blue skies. Medium voice, G to G .60	
Wings. F to A .60		Salomo. Words by Heinrich Heine. High voice, E# to G. Low voice, C to E .60		2. Lied in der nacht. (Song in the night.) D to G .50		<b>DAVID STANLEY SMITH</b>	
With rue my heart is laden. Words from "A Shropshire lad," by A. E. Housman. Low voice, B# to C .40		<b>HELEN HOPEKIRK</b>		3. Die goldene birke. (The golden birch.) C to F .50		Six songs for a medium voice:	
<b>ISO BRAUN</b>		The minuet. Words by Mary Mapes Dodge. Medium voice, D to E# .60		4. Aufbruch. (Leave-taking.) C to E .40		1. Romany love song. D to G .60	
Nur du. (Only thou.) Words by Emil Ritterhaus. High voice, E# to A# .60		<b>BRUNO HUHN</b>		Two songs. Words by Arthur Symons: In the vale of Llangollen Pastorale. High voice, E to G. Low voice, D# to F# .60		2. Love's music. B to E .75	
Low voice, C to F .60		One sweetly solemn thought. Sacred song. Poem by Phæbe Cary. High voice, E# to G. Medium voice, C to E. Low voice, B# to D .60		Rain on the down. High voice, D to G. Low voice, C to F .50		3. When stars are in the quiet skies. B# to E .50	
<b>CHARLES S. BURNHAM</b>		<b>HENRY HOLDEN HUSS</b>		<b>JOLÁN PAVELKÓ</b>		4. If only thou art true. F# to F# .50	
Du bist wie eine blume. (To me thou art a flower.) Medium voice, B# to B# .40		Four songs:		May. Medium voice, C to G .40		5. The parting hour. D to F .75	
Is my lover on the sea? With piano and violin obbligato. High voice, E# to A# .75		1. Wiegenlied. (Cradle song.) High voice, E to E. Low voice, C to C .60		<b>BERTHA REMICK</b>		6. A song of the four seasons. D to G .50	
The Master's last message. Sacred song for a medium voice, D to E# .50		2. It was a lover and his lass. High voice, C to G. Low voice, A# to E# .50		In my love's garden. Song cycle for a medium voice net, 1.25		<b>WILSON G. SMITH</b>	
<b>CAMPBELL-TIPTON</b>		3. Before sunrise. High voice, C to A. Low voice, A to G# .60		1. Earth after sunset. F to G .60		Avowal. Medium voice, B# to B# .50	
Memory. Words by Arthur Symons. D# to D# .50		4. Ich liebe dich. (I love thee.) High voice, D# to G#. Low voice, B to E .75		2. Wake. C to A .60		Contentment. High voice, F to F .60	
The opium-smoker. Words by Arthur Symons. C to F# .75		<b>CLAYTON JOHNS</b>		3. The night songs. D# to E# .50		A song of May. Medium voice, B# to F .60	
Three shadows. Words by D. G. Rossetti. High or medium voice, B# to G. Medium or low voice (orig.), C to F. Low voice, F# to E# .75		The love that I bring to thee. High voice, D to F. Low voice, C to E# .40		4. The crimson flowers. F# to G .60		Unrequited. Medium voice, B# to F .60	
<b>EDWARD CAMPION</b>		<b>FRANK LA FORGE</b>		5. The storm clouds. G to F .60		<b>HARRIET WARE</b>	
Crossing the bar. High voice, D to G. Low voice, B to E .60		Come unto these yellow sands. Words by Wm. Shakespeare. High voice, F# to B .60		6. The flowers droop. F# to G .60		Sunlight. Waltz-song. High voice, B# to C .75	
It came upon a midnight clear. Words by E. H. Sears. High voice, D# to G. Low voice, C# to F .60		Like the rosebud. High voice, C to A. Low voice, B# to G .40		<b>FRANKLIN RIKER</b>		<b>WILLIAM Y. WEBBE</b>	
There, little girl, don't cry. (A life-lesson.) High voice, E to G. Medium voice, D to F. Low voice, C to E# .50		Der schmetterling. (The butterfly.) Words by Emil Robert. High voice, D to G. Low voice, B to E .60		Two songs for a medium voice: A sleepy-time song. C to D .40		That which her slender waist confined. High voice, E to B .40	
<b>F. MORRIS CLASS</b>		<b>CLAYTON JOHNS</b>		Life. D to G .60		Three songs:	
Six songs:		The virgin's cradle hymn. Medium voice, D# to E# .40		<b>JAMES H. ROGERS</b>		How many times do I love you, dear? Baritone, C to D .40	
The wood nymph. Medium voice, D to F .50		Home they brought him. Bar. or Contralto, D# to E# .60		Two songs for baritone or alto: The cavalry. B to F .75		What love is like. Contralto, F# to E .40	
I heard a mower passing. Contralto, C to D .50		The violet. Soprano, D to F .50		The wage of the fighting man. A to E .75		A white rose. High voice, Eb to G. Low voice, C to E .40	
The elfin knight. Bar. or Contralto, C to D .50		The same in one volume net, 1.25		<b>WALTER MORSE RUMMEL</b>		<b>MARY KNIGHT WOOD</b>	
The virgin's cradle hymn. Medium voice, D# to E# .40		<b>C. WHITNEY COOMBS</b>		Five songs for a high voice: Across the hills. D# to G .50		Songs of sleep. Five songs for a medium voice:	
Home they brought him. Bar. or Contralto, D# to E# .60		Joyously peal, ye Christmas bells. High voice, C to A. Low voice, A# to F .75		Das pfeiferlein. (The little piper.) E to G .60		Hither, sleep! B# to D .50	
The violet. Soprano, D to F .50		The slumber song of the sea. High voice, E# to F. Low voice, C to D .50		Ecstasy. G# to A# .60		Song of sleep. C to D .50	
<b>ARTHUR M. CURRY</b>		<b>WIEDERERWACHEN. (Reawakening.)</b>		Twilight. D to G .60		Poppies. C to D# .50	
Before night. Medium voice, C to D .50		High voice, C to A# . Low voice, A to F .40		We are free. E to A .60		A sleepy song. A to D .50	
		Wie lieb ich dich hab'. (How much I love you.) Words by Fritz Boegner. High voice, E to G#. Low voice, D# to F .50		<b>MARY TURNER SALTER</b>		A prayer for sleep. E# to D .40	
				Japanese cradle song. High voice, E to G .50		<b>MAGDALEN S. WORDEN</b>	
				Primavera. High voice, E to G .40		Eternal love. High voice, E# to A# .60	
				Songs of the four winds. Four songs for a high voice:		<b>VOCAL DUETS</b>	
				The east wind. F to A# .50		<b>C. WHITNEY COOMBS</b>	
				The south wind. E# to G# .50		The radiant star. Sacred duet for tenor (E to A#) and bar. (B# to E#) with organ acc. .60	
				The west wind. D to G .50		<b>H. ALEXANDER MATTHEWS</b>	
				The north wind. C to A# .50		The Lord is my shepherd. Sacred duet for sop. (D to G) and ten. (E to G) with organ acc. .75	
				Three German songs for a medium voice:		<b>WILLIAM Y. WEBBE</b>	
				Für musik. (For music.) C# to E .40		What the bee is to the flow'ret. Duet for sop. (D to G) and tenor (E to G) .60	
				Die stille wasserrose. (The tranquil waterlily.) D to E# .50			